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# Catalogue of the Special Loan Exhibition

of

# Old Masters *of the* British School

in aid of

"THE ARTISTS' FUND" and "ARTISTS' AID" SOCIETIES

*Being a selection from Pictures acquired from Messrs. Duveen Brothers within the last three years*

held at the galleries of

## *Messrs. Duveen Brothers*

720 Fifth Avenue
New York

January 1914

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No. 1

# THE HON. ANNE DUNCOMBE

## (Afterwards Countess of Radnor)

BY

## THOMAS GAINSBOROUGH, R.A.

(1727-1788)

*Lent by Mr. Henry C. Frick*

ANNE DUNCOMBE, daughter of Anthony Duncombe, who was created Lord Feversham in 1747, married in 1777, Jacob, second Earl of Radnor. She died in 1829.

She is represented walking in a park and stepping towards the spectator, with her face turned three-quarters to the right, and hands crossed in front of her; in the right hand she holds her hat, trimmed with pearls and white plumes, and her left hand is toying with a string of pearls. Her light auburn, slightly powdered hair, dressed with pearls, is brushed back from the high forehead, and curly locks undulate gracefully over her shoulders. Her dress consists of a long blue satin train bordered with pearl embroidery and draped at the sides, showing a full view of a white satin underskirt richly ornamented with pearls. The low-cut corsage is adorned with strings of pearls and fastened with a large ruby and pearl jewel; she wears an Elizabethan lace collar, lace ruffles to the short three-quarter puffed sleeves, and white satin shoes with pearl fastenings.

On the left of the elaborate and charming background is an architectural structure with columns, with birch trees in the foreground; on the right, another clump of these picturesque trees; and behind, an expanse of wooded country extending to the far distance, under a cloudy sky warmed by sunlight showing through over the horizon.

Exhibited at :

Burlington House, "Old Masters," 1907;

The Berlin Academy, in 1908, and illustrated in the catalogue.

Mentioned in SIR WALTER ARMSTRONG'S "*Gainsborough, his place in English Art*," pp. 194, 201, and illustrated, p. 44; also illustrated in GRAVES' "*Engravings from the Works of Thomas Gainsborough.*"

Engraved by J. SCOTT, in 1872.

Size of canvas : 92½ in. by 61 in.

REMBRANDT PHOTOGRAVURE

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No. 2

# LADY ELIZABETH TAYLOR

BY

## SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

*Lent by Mr. Henry C. Frick*

ELIZABETH GOODEN HOUGHTON, daughter of Phillip Houghton, of Jamaica, married December 17th, 1778, John Taylor, Esq., F.R.S., of Nysson Hall, in the same island, who was created a Baronet in 1780.

Seated turned to the right, wearing a white hat trimmed with black and yellow twisted velvet cord, three white ostrich feathers, and pale blue ribbon fastened at the side cockade fashion; white dress, white fichu, and a black velvet ribbon just showing at the throat. Powdered hair falling in ringlets over the shoulders. Her left elbow is resting on a pedestal, with both hands in her lap. The background consists of a pale green curtain, with a landscape to the right.

This picture was entered to be sold in Phillips' Catalogue of July 20th, 1835, lot 142, and purchased anonymously; it afterwards became the property of MONSIEUR MAURICE KANN, Paris.

Mentioned in GRAVES AND CRONIN'S "*A History of the Works of Sir Joshua Reynolds.*"

Illustrated in "*Les Arts*," April, 1909.

Engraved by HENRY CHIFFER.

Size of canvas: 49½ in. by 40 in.

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No. 3

# LADY MILNES

BY

## GEORGE ROMNEY

(1734-1802)

*Lent by Mr. Henry C. Frick*

CHARLOTTE FRANCES, third daughter of John Albert Bentinck, and great grand-mother of William, first Earl of Portland; she married on November 13th, 1785, Robert Shore Milnes.

Full-length, standing to the left, and face turned three-quarters towards the spectator. Dark brown satin dress, with short white puff sleeves; the corsage is cut low at the neck and trimmed with white ruching. Her left hand is lightly touching the base of a column, and in the right, which is hanging down, she holds a handkerchief. She wears a large black hat, trimmed with white ostrich feathers, and her auburn hair falls in ringlets on to the shoulders. The background is a warm autumnal-tinted landscape.

Formerly in the Collection of the Rt. Hon. the EARL OF CREWE.

Exhibited at:—

The National Portrait Exhibition, South Kensington Museum, 1867;

Leeds, 1868;

Burlington House, "Old Masters," 1891;

Grafton Gallery, "Fair Women," 1894;

Grafton Gallery, "Romney Exhibition," 1900;

"Cent Portraits de Femmes" Exposition, Paris, 1909, and illustrated in the catalogue.

Fully described in "*Romney*," Catalogue Raisonné, by WARD AND ROBERTS.

Engraved by H. SCOTT-BRIDGWATER.

Size of canvas: 94 in. by 58 in.

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No. 4

# CHARLES FREDERICK ABEL

BY

## THOMAS GAINSBOROUGH, R.A.

(1727-1788)

*Lent by Mr. George J. Gould*

KARL FRIEDRICH ABEL, the celebrated musician, was born in 1725. He received his first musical education from his father, and later studied at Leipsig, where he was probably the pupil of Bach. He was in the Court Band at Dresden, and in 1759 he came to England and was appointed a Chamber Musician to the Queen. He and Gainsborough were close friends and the latter painted his portrait twice. He died in 1785.

The composer is represented full length, seated in an arm-chair, at a table on which he is writing music, his viol-de-gamba and bow resting against his left knee. On the table are a sheet of music-paper, an ink-well, and a snuff-box on which his left hand is resting. His dress consists of a brown coat, with gold embroidered loop fastenings; a brown and gold waistcoat, a lace neckerchief and ruffles; white hose and black shoes. He is slightly turned to the right, looking straight before him. His hand is holding a pen. A white Pomeranian dog lies at his feet. There is a column on the left in the background, and a green curtain on the right.

Formerly in the Collection of the EARL OF EGREMONT.

Exhibited at:—

The Royal Academy in 1777;
Burlington House, "Old Masters," 1893-4.

Mentioned in SIR WALTER ARMSTRONG'S "*Gainsborough, his place in English Art*," and also mentioned and illustrated in Mrs. ARTHUR BELL'S "*Thomas Gainsborough.*"

Size of canvas: 86½ in. by 57 in.

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No. 5

# VISCOUNT LIGONIER

BY

## THOMAS GAINSBOROUGH, R.A.

(1727-1788)

*Lent by Mr. H. E. Huntington*

EDWARD, Viscount Ligonier, afterwards Earl Ligonier in the peerage of Ireland, Lieutenant-General, only son of Colonel Francis Ligonier, entered the 2nd Dragoon Guards, or Queen's Bays, in 1752. He was Aide-de-camp to Prince Ferdinand of Brunswick at the Battle of Minden, on August 1st, 1759. He was promoted to Captain the same year, and Lieutenant-Colonel 1st Foot Guards, a position he held until appointed Colonel of the 9th Foot, in 1771. He was made Aide-de-camp to the King in 1763. On the death of his uncle he succeeded to the Irish Viscounty and pension. In 1776 he was created an Irish Earl under the title of Earl Ligonier of Clonmell. He became a Major-General in 1775, and Lieutenant-General in 1777.

Full-length, standing with face turned three-quarters to the right, and leaning with his right arm on the saddle of his gray charger. Dressed in a scarlet uniform with buff breeches, holding his cocked hat in his right hand, which hangs from the saddle, and with his left on the hilt of his sword. Landscape background.

Painted in 1771, and exhibited the same year at the Royal Academy.

Formerly in the Collections of LORD RIVERS, GENERAL PITT-RIVERS, and A. C. RIVERS, ESQ.

Exhibited at :

The Royal Academy, 1771 ;

Burlington House, "Old Masters," 1881 ;

The Exhibition of Old Masters, Berlin, 1908.

Described in "*Gainsborough, His Place in English Art*," by Sir WALTER ARMSTRONG.

Size of canvas : 94 in. by 62 in.

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No. 6

# VISCOUNTESS LIGONIER

BY

## THOMAS GAINSBOROUGH, R.A.

(1727-1788)

*Lent by Mr. H. E. Huntington*

PENELOPE, daughter of George Pitt, Esq. (afterwards the first Baron Rivers), married, in 1776, Edward, second Viscount Ligonier.

Full-length, standing, her face turned slightly towards the left. She is leaning, with her head on her left hand, against a pedestal, upon which is a small bronze female figure. Her right hand, which rests on her hip, holds a crayon. She is dressed in a white dress cut low at the neck, short tight sleeves, which widen out at the elbows, with deep lace frills; round her waist a gray and gold sash.

This picture was painted in 1771, and exhibited the same year at the Royal Academy.

Formerly in the Collections of LORD RIVERS, GENERAL PITT-RIVERS, and A. C. RIVERS, ESQ.

Exhibited at :—

The Royal Academy, 1771 ;
The International Exhibition, 1862 ;
Burlington House, "Old Masters," 1881 ;
The Exhibition of Old Masters, Berlin, 1908.

Described in SIR WALTER ARMSTRONG'S "*Gainsborough, his place in English Art.*"

Size of canvas : 94½ in. by 62 in.

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No. 7

# LADY PETRE

BY

## THOMAS GAINSBOROUGH, R.A.

(1727-1788)

*Lent by Mr. H. E. Huntington*

JULIANA, daughter of Henry Howard, Esq., of Glossop, married, as his second wife, on June 16th, 1788, Robert Edward, ninth Baron Petre, by whom she had three children.

Standing in a landscape, with face turned three-quarters to the right, she is dressed in a cream-coloured bodice and pannier with blue sash over a pale blue satin skirt. A white fichu over her shoulders, fastened at the breast by a pearl brooch; long sleeves, with white frills at the wrists. Her left arm is raised, and she is holding in her hand one end of a black mantilla, which is thrown round her back and is carelessly twisted round her right arm, which hangs loosely by her side. She wears a large, dark green hat trimmed with the same coloured ribbon made up into bows, and powdered hair. Round the neck is a narrow, black velvet ribbon.

Formerly the property of LORD PETRE, Thorndon Hall, Brentwood, Essex.

Exhibited at the Exhibition of Old Masters, Berlin, 1908.

Size of canvas: 90 in. by 59 in.

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No. 8

# COUNTESS OF HARRINGTON

## (When Miss Fleming)

BY

## SIR JOSHUA REYNOLDS, P.R.A.

(1723-1792)

*Lent by Mr. H. E. Huntington*

JANE FLEMING, daughter of Sir John Fleming, Bart., of Brompton Park, married on May 23rd, 1779, Charles, third Earl of Harrington.

Full-length, standing, turned slightly to the left, and leaning against a low balustrade, on which, to the right, is a large stone vase. Dressed in a long flowing pink dress, her right hand is extended, and she appears as if talking to someone out of view; her left hand is hanging down and holding back the cloak on the balustrade. A mass of brown hair, in which are white feathers, and a ribbon is seen flowing in the breeze. To the right, behind the vase, is a large tree, and the remainder of the background is a park-like landscape.

This portrait was painted in 1779, the year of her marriage, and forms a companion picture to the full-length of her mother "Mrs. Lascelles," done in the same year.

Formerly in the EARL OF HARRINGTON'S Collection, at Elvaston Castle, Derby.

Exhibited at the British Institution, 1813.

Fully described by GRAVES AND CRONIN in "*A History of the Works of Sir Joshua Reynolds*," p. 564; also by SIR WALTER ARMSTRONG in "*Sir Joshua Reynolds, First President of the Royal Academy*," p. 206.

Size of canvas: 93 in. by 57 in.

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No. 9

# MRS. EDWIN LASCELLES

(Formerly Lady Fleming, and afterwards Lady Harewood)

BY

## Sir Joshua Reynolds, P.R.A.

(1723-1792)

*Lent by Mr. H. E. Huntington*

MISS JANE COLEMAN, daughter of William Coleman, of Garnhay, co. Devon (by Jane, sister of Edward, eighth Duke of Somerset), married first, on July 4th, 1753, John Fleming, afterwards Sir John Fleming, Bart., of Brompton Park, who died in 1763. In 1770, Lady Fleming became the second wife of Edwin Lascelles, who was created Lord Harewood on July 9th, 1790. She survived her husband, who died in 1795, and died in March, 1813. Her daughter, by Sir John Fleming, Bart., married, in 1779, Charles, the third Earl of Harrington.

The lady portrayed is wearing a light brown dress, with light green mantle, sitting, with her left arm round a large vase, from which water is pouring. Her right hand rests on her left knee, holding her dress away from the water. The background is a dark woody landscape.

The costume of this picture points to its having been painted in 1779, the same year as the second picture of her daughter, to which it forms a companion.

Inherited by the Countess of Harrington from her mother, Lady Harewood, in 1813.

Formerly in the Earl of Harrington's Collection at Elvaston Castle, Derby.

Fully described by Graves and Cronin in "*A History of the Works of Sir Joshua Reynolds*," p. 564; also by Sir Walter Armstrong in his "*Sir Joshua Reynolds, First President of the Royal Academy*," p. 216.

Size of canvas : 93 in. by 57 in.

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No. 10

# CAROLINE, VISCOUNTESS CLIFDEN
AND HER SISTER
# LADY ELIZABETH SPENCER

BY

## George Romney
(1734-1802)

*Lent by Mr. H. E. Huntington*

CAROLINE, eldest daughter of the fourth Duke of Marlborough, was born in October, 1763, and married, in 1792, Henry, second Viscount Clifden.

Elizabeth, the second daughter, was born in December, 1764, married, in 1790, her cousin, John Spencer, Esq., son of Lord Charles Spencer.

Two three-quarter-length figures, seated; Lady Elizabeth Spencer on the right, in a white dress, playing the harp. Her sister, the Countess Clifden, on the left, in a red dress with blue sash, looking at Lady Spencer and sketching a statuette, which stands on a table in front of her. A landscape background is seen through a window.

This picture, which was begun in 1786, and known as "Beauty and the Arts," was painted for George, fourth Duke of Marlborough, as the following paragraph, which is taken from Romney's diary, shows :

"Sittings : 1786, May 15, 20, 29, 31; June 2, 14, 24, 26; 1787, May 31, June 2, 29; 1788, May 17; 1789, June 24; 1791, June 16; 1792, received, March 28, of the Duke of Marlborough for the picture of his two daughters, Lady Caroline and Elizabeth Spencer, £84; sent home Sept. 20th, 1791."

Formerly in the Collection of the Viscount Clifden.

Exhibited at :—

Burlington House, "Old Masters," 1892 ;

The Exhibition of Old Masters, Berlin, 1908.

Illustrated in "*Romney*," by A. B. Chamberlain, p. 61, and mentioned on p. 319; in "*The Sketch*" of June 17th, 1896; and mentioned in "*Romney*," Catalogue Raisonné, by Ward and Roberts.

Engraved by H. Greenhead, $29\frac{5}{8}$ in. by 23 in. in mezzotint, under the title of "Beauty and the Arts."

Size of canvas : $57\frac{3}{4}$ in. by $73\frac{1}{2}$ in.

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No. 11

# MRS. OTWAY AND CHILD

BY

## Sir Joshua Reynolds, P.R.A.

(1723-1792)

SARAH, wife of Francis Otway, and her daughter Jane, afterwards Mrs. McMurdo. Mrs. Otway is seen seated, turned three-quarters to the left, dressed in a white dress, over which is a spotted quilted cloak with large loose sleeves turned back with deep lace frills. Brown hair, dressed very high, with a yellow chiffon bow as a head-dress. She is holding the right hand of her child, and her left hand rests carelessly in her lap, showing on the wrist a black velvet band on which is an oval miniature of a lady, set with pearls. Her daughter is standing on the sofa, to the left, with the left hand just touching the right shoulder of her mother; she is dressed in a low-necked white bodice and pannier, under which is a pink skirt; red and white feathers in her hair, held in with a row of pearls. On each shoulder there is a gold brooch, and again on the bodice, and the sleeves are held back by a gold amulet, set with pearls. A landscape is seen through a window to the left.

From the Oppenheim Collection, and formerly in the possession of Charles Sackville Bale, Esq., grandson of Mrs. Otway.

Exhibited at the British Institution in 1841, and again in 1857.

Described in Sir Walter Armstrong's "*Sir Joshua Reynolds, First President of the Royal Academy*"; also in Graves and Cronin's "*A History of the Works of Sir Joshua Reynolds.*"

Engraved in mezzotint by James Scott, in 1864.

Size of canvas: 57 in. by 44 in.

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No. 12

# LADY SARAH BUNBURY

BY

## Sir Joshua Reynolds, P.R.A.

(1723-1792)

LADY SARAH BUNBURY, eldest daughter of Charles, second Duke of Richmond, was born in 1745, and married, firstly, Sir Thomas Charles Bunbury, Bart., and secondly, in 1781, General Sir George Napier, and was the mother of Generals Sir William, Sir George, and Sir Charles Napier. She was one of the bridesmaids of Queen Charlotte, and report says she might have been Queen herself, as she refused the addresses of the King, who was much in love with her.

Full-length, sacrificing to the Graces, kneeling on a footstool before a flaming tripod, over which the triad of Graces look down upon her as she makes a libation in their honour. Behind her a kneeling attendant (Lady Susan Strangways) pours wine from a flagon.

Painted in 1765.

Formerly in the possession of Sir Henry Bunbury, Bart., at Barton Hall.

Exhibited at:—

The Society of Artists, 1765;
Burlington House, "Old Masters," 1908.

Mentioned in Sir Walter Armstrong's "*Sir Joshua Reynolds, First President of the Royal Academy*"; Graves and Cronin's "*A History of the Works of Sir Joshua Reynolds*,"; and Leslie and Taylor's "*Life of Reynolds.*"

Size of canvas: 96 in. by 60 in.

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No. 13

# LADY ELIZABETH CONYNGHAM

BY

## SIR THOMAS LAWRENCE, P.R.A.

(1769-1830)

*Lent by Mr. E. T. Stotesbury*

LADY ELIZABETH CONYNGHAM was the daughter of the first Marquess Conyngham, and afterwards Lady Aloyne.

She is here seen in three-quarter-length, seated near a stone column, dressed in white muslin, low cut at the neck, with long sleeves and frills. She is facing the spectator and smiling. Round her neck is a string of pearls having a jewelled clasp; on her bodice a jewelled brooch with drop pearl; and at her waist a diamond buckle. She rests the left hand upon the bench on which she is sitting, and with the right she turns the key in the Irish harp in front of her, which is surmounted by a crown. On the third and fourth fingers of the right hand are jewelled rings. Landscape background.

Formerly in the Collection of the MARQUESS CONYNGHAM, at Slane Castle, co. Meath, Ireland.

Mentioned in SIR WALTER ARMSTRONG'S "*Lawrence.*"

Engraved by RICHARD SMYTH.

Size of canvas: 50 in. by 40 in.

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No. 14

# LADY MARIA CONYNGHAM

BY

## Sir Thomas Lawrence, P.R.A.

(1769-1830)

*Lent by Mr. E. T. Stotesbury*

LADY MARIA CONYNGHAM was a daughter of the first Marquess Conyngham, and married Sir William Meredith Somerville, Bart., who afterwards became Lord Athlumney.

She is here represented seated on a bench, turned slightly towards the right, and smiling, looks directly at the spectator. Dressed in a white dress cut low at the neck, with short puff sleeves. Her right elbow rests on the arm of the bench, and the left on her knee, with the hands clasped, showing two jewelled rings on the little finger of the right hand.

Formerly in the Collection of the Marquess Conyngham, at Slane Castle, County Meath, Ireland.

Mentioned in Sir Walter Armstrong's "*Lawrence.*"

Engraved by Norman Hirst.

Size of canvas: 36 in. by 28 in.

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No. 15

# MRS. THOMSON AND HER CHILD

(Afterwards Lord Sydenham)

BY

## Sir Thomas Lawrence, P.R.A.

(1769-1830)

*Lent by Mr. E. T. Stotesbury*

MRS. THOMSON, seated in an armchair, is holding her child with her right arm. Both figures are represented full length, and facing the spectator. The child is in a half-sitting posture, dressed in a long white gown fastened round the waist with a pink sash and bow, and his bare feet are thrust in black velvet slippers. Mrs. Thomson is clad in a rich ruby-coloured velvet robe, low cut at the neck, and with short sleeves showing her bare arms; a white veil partly covers her chestnut-brown hair. She wears a coral necklace, and a diamond and pearl brooch. The group stands against the base of a column on the right and a balustrade of stair steps leading out to a park which forms the landscape background. Part of a purple curtain is seen in the left-hand corner.

Exhibited at the Royal Academy in 1804.

Size of canvas: 88 in. by 58 in.

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No. 16

# MRS. ANDREW HAY

BY

## Sir Henry Raeburn, R.A.

(1756-1823)

*Lent by Mr. E. T. Stotesbury*

SEATED slightly to the left on a green chair, and turned nearly full-face to the spectator, she is dressed in white muslin with long sleeves, pale blue sash at the waist fastened by a bow, powdered hair, on which is a pale blue cap. Her hands, joined listlessly together, are resting in her lap. A strong light from the left throws every detail of the face and dress into very high relief; foliage background on the left with hilly landscape in the distance to the right of the picture.

Formerly in the Collection of Commander Thomas Edward Hall Maxwell, R.N., great-grandson of General and Mrs. Hay.

Size of canvas : 48½ in. by 39½ in.

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No. 17

# MRS. JORDAN

BY

## JOHN HOPPNER, R.A.

(1758-1810)

*Lent by Mr. E. T. Stotesbury*

DOROTHEA, or Dorothy Bland, born at Waterford in 1762, appeared on the stage in 1777 at Leeds, and in 1785 at Drury Lane, when she assumed the name of Mrs. Jordan; from 1790 to 1811 she was the mistress of the Duke of Clarence; died at St. Cloud, July 5th, 1816, having left England to avoid her creditors.

Three-quarter figure, seated in a landscape, and close to tall trees, facing to front and looking to left; in white low dress with short sleeves, a long old-gold coloured glove on right hand and arm, holding in her hands the strings of a sachel which rests on her lap; brown hair bound with ribbons.

Formerly in the possession of Mrs. Jordan's great-grandson.

Exhibited at the Royal Academy in 1796.

Described in "*John Hoppner, R.A.*," by WILLIAM MCKAY and W. ROBERTS, p. 141.

Size of canvas: 50 in. by 40 in.

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